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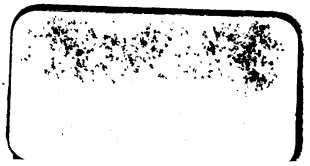

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MENANDER'S ΓΕΩΡΓΟΣ

A REVISED TEXT

OF

THE GENEVA FRAGMENT

WITH

A TRANSLATION AND NOTES

BY

BERNARD P. GRENFELL, M.A.

FELLOW OF QUEEN'S COLLEGE, OXFORD

AND

ARTHUR S. HUNT, M.A.

SENIOR DEMY OF MAGDALEN COLLEGE, OXFORD

Oxford

AT THE CLARENDON PRESS

1898

Price One Shilling and Sixpence

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INTRODUCTION

AMONG the important additions to classical literature from Greek papyri during the past year, the publication by Professor Jules Nicole of some new fragments of Menander's Γεωργός occupies a prominent position. Since the appearance of the *editio princeps* much light has been thrown on the difficulties of restoration by Professor Blass' discovery (*Literarisches Centralblatt*, Dec. 18, 1897) that the two pieces which Professor Nicole had treated separately join together, thus forming a continuous extract of eighty-seven lines. Since this change necessarily alters the aspect of many problems connected with the papyrus, it occurred to us that an independent revision of the text might be of service; and on our way home from Egypt we paid a visit to Geneva, where Prof. Nicole, to whom the papyrus belongs, most generously gave us every facility for studying it. The present pamphlet gives first our reading of the text as it is, secondly a reconstruction embodying a number of new suggestions by Professors Blass, Robinson Ellis and Bury, thirdly brief notes, chiefly critical, and fourthly a provisional translation. The MS. presents many problems and difficulties, and as the primary object of this edition is to contribute towards the settling of the actual text,

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and to give its correct arrangement in a convenient form, we shall, we hope, be excused for avoiding detailed discussions of the plot and questions of interpretation, as well as of secondary problems, such as the relation of the Geneva fragment to the other known fragments of the Γεωργός.

The papyrus is a leaf out of a book, and measures 28·5 × 15·7 centimetres. The *recto* is numbered at the top ϛ and the *verso* ζ, the top half of the latter letter being lost. Internal evidence renders it doubtful whether all the preceding five pages were occupied with the Γεωργός. The *recto* contains a column of forty-four lines, the *verso* one of forty-three lines, lacunae being frequent; but there are no lines lost either at the top or bottom. Brown ink was used, and on the *recto* it is well preserved and clear; but on the *verso* it has suffered considerably and is frequently extremely faint, while in some parts the merest vestiges remain.

The papyrus leaf was written by a single scribe, who wrote a good-sized irregular uncial hand, in some places increasing in size, and not infrequently having a tendency towards cursive forms in certain letters, especially ε, κ, λ, μ, ν. These have a pronounced Byzantine character, though not that of the late Byzantine style; and we should say that the papyrus was written certainly not before 350 A.D., and probably not later than 500. A change of speaker in the middle of a line is sometimes indicated by a colon or single dot. The *paragraphus* is also sometimes used, but whether merely as a supplement to the stops or to denote that the change of speaker took place at the beginning of a line, there is not sufficient evidence to show, for the beginnings of lines are generally lost. Elisions are usually

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marked by an apostrophe, which is also employed occasionally in the middle of a word between double consonants or different consonants, and once after *ουκ*. *ι* and *υ* occasionally have two dots over them. A critical mark is apparently used at the end of 84. Iota adscript is omitted. The scribe was certainly ignorant and probably careless, though many of his more serious mistakes may well be due to the corruptness of his archetype. *ω* for *ο* and vice versa are common, *αι* for *ε* and vice versa occur in 46, *ει* for *ι* perhaps in 63, *η* for *ε* in 5. Terminations are apparently attracted into that of the nearest case in 11 and 62. Lines 40, 41, 44, 46, 63, 70 and 84 will not scan. A blank space at the beginning of 34, where the first foot should be, shows either that this line was imperfect in the archetype, or that the scribe could not read it. Lines 1 and 3 will not scan as iambics. Prof. Nicole suggests that they are part of a *canticum*, but it seems more likely that at the end of the lines one foot has dropped out in the first case and two feet in the second. A foot has also been omitted in 2 probably, in 11 almost certainly. In 7 and 8 the readings of the papyrus, as regards both grammar and metre, require radical alteration.

The transcription of the papyrus follows the usual method. Square brackets [ ] indicate a lacuna, the dots inside them representing the approximate number of letters lost. Dots outside brackets represent illegible letters. Dots underneath letters indicate that the reading of them is doubtful. In the reconstructed text apparent omissions in the papyrus are marked by angular brackets ⟨ ⟩.

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Recto.

ϛ

]ΠΡΟCΪ̈ΩΝΠΡΑΤ'ΤΩΝ
]ΥΠΟΦΟΒΟΥΜΕΝΟC
]Ρ̣[. . .]Υ̣Δ[. .]ΔΟΚΟΥΝ
[. . . . .]ΕΟΜΕΙΡΑΚΙCΚΟCΕΝΑΓΡΩΔΙΕΤΕΛΕΙ
[. . . . .]Ç̣ΥΜΒΕΒΗΚΟCΩΜ'ΑΠΟΛΟΛΗΚΕ
[. . . . .]ΜΟΝΕΙCΚΟΡΙΝΘΟΝΕΠΙΠΡΑΞΙΝΤΙΝΑ
[. . . . .]ΠΟΝΥΚΤΑΓΙΝΟΜΕΝΗΤΟΥCΓΑΜΟΥC
[. . . . .]ΒΑΝΩΜΟΙΤΟΥCΘΕΟΥCΕCΤΕΦΑΝΟΥC
[. . . . .]ΡΑΘΥΟΝΤΑΕΝΔΟΝΕΚΔΙΔΩCΙΔΕ
[. . . . .]ΠΑΤΗΡΟΜΟΠΑΤΡΙΑΓΑΡΕCΤΙΜΟΙ
[. . . . .]ΝΥΝΙΓΥΝΑΙΚΟCΤΡΕΦΟΜΕΝΗC
[. . . . .]ΔΕΛΦΗ[.]Ι̣ΝΑΔΕΔΥCΦΕΥΚΤΩΚΑΚΩ
[. . . . .]ΑΠΛΗΝΟΥΤΩCΕΧΩ
[. . . . .]ΚΙΑCΟΥΔΕΝΦΡΑCΑC
[. . . .]ΛΙΠΩΝΔΕΤΟΝΓΑΜΟΝΤΗΝΦΙΛΤΑΤΗΝ
[. . .]ΑΝΑΔΙΚΗCΑΙΜ'ΑΝΟΥΓΑΡΕΥCΕΒΟC
[. .]Π'ΤΕΙΝΔΕΜΕΛΛΩΝΤΗΝΘΥΡΑΝΟΚΝΩΠΑΛΑΙ
[. .]Κ'ΟΙΔΑΓΑΡΤΟΝΑΔΕΛΦΟΝΕΙΝΥΝΕΞΑΓΡΟΥ
[.]ΝΘΑΔ'ΕΠΙΔΗΜΕΙΠΑΝΤΑΠΡΟΝΟΕΙCΘΑΙΜ'ΕΔΕΙ
[.]ΛΛ'ΕΚΠΟΔΩΝΑΠΕΙΜΙΚΑΙΒΟΥΛΕΥCΟΜΑΙ
ΤΟΥΤ'ΑΥΘ'ΟΠΩCΔΕΙΔΙΑΦΥΓΕΙΝΜΕΤΟΝΓΑΜΟΝ

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ΥΙΟΣ ΓΟΡΓΙΟΥ

* * * * * *

] προσιὼν πράττων ⟨∪ –⟩
] ὑποφοβούμενος ⟨∪ –⟩
[ἦν δ' οὐ πονη]ρ[ὸς ο]ὐδ' [ἐ]δόκουν ⟨⏑ – ∪ –⟩
[ἐν ᾧ δ'] ὁ μειρακίσκος ἐν ἀγρῷ διετέλει
[ἔτυχε τὸ] συμβεβηκὸς ὅ μ' ἀπολώλεκε⟨ν⟩
[ἀπόδη]μον εἰς Κόρινθον ἐπὶ πρᾶξίν τινα.
[ἐλθὼν ὑ]πὸ νύκτα γιγνομένους ἤδη γάμους
[καταλαμ]βάνω μοι, τοὺς θεοὺς στεφανουμένους,
[τὸν πατέ]ρα θύοντ' ἔνδον· ἐκδίδωσι δὲ
[αὐτὸς ὁ] πατήρ· ὁμοπατρία γὰρ ἐστί μοι
[ὑπὸ τῆς] ⟨∪ –⟩ νυνὶ γυναικὸς τρεφομένη
[. . . . . ἀ]δελφή. [τ]ίνα δὲ δυσφεύκτῳ κακῷ
[εὗρω φυγὴν οὐκ οἶδ]α· πλὴν οὕτως ἔχω·
[ἐξῆλθον ἐκ τῆς οἰ]κίας οὐδὲν φράσας.
[οὕτω] λιπὼν δὲ τὸν γάμον τὴν φιλτάτην
[. . .]αν ἀδικήσαιμ' ἄν· οὐ γὰρ εὐσεβῶς.
[κό]πτειν δὲ μέλλων τὴν θύραν ὀκνῶ πάλαι·
[οὐ]κ οἶδα γὰρ τὸν ἀδελφὸν εἰ νῦν ἐξ ἀγροῦ
[ἐ]νθάδ' ἐπιδημεῖ· πάντα προνοεῖσθαί με δεῖ.
[ἀ]λλ' ἐκποδὼν ἄπειμι καὶ βουλεύσομαι
τοῦτ' αὖθ', ὅπως δεῖ διαφυγεῖν με τὸν γάμον.

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[.]ΛΛ'ΩCΠΡΟCЄΥΝΟΥΝΩΦΙΛΙΝΑΤΟΥCΛΟΓΟΥC

[.]ΟΟΥΜЄΝΗCЄΠΑΝΤΑΤΑΜΑΥΤΗCΛЄΓΩ

[...]ΟΙCΔ'ЄΓΩΝΥΝЄΙΜΙΚΑΙΝΗΤΩΘЄΩ

[...]ϢΓ'ΑΚΟΥΟΥC'ΩΤЄΚΝΟΝΜΙΚΡΟΥΔЄΩ

[..]ΟCΤΗΝΘΥΡΑΝЄΛΘΟΥCΑΚΑΙΚΑΛЄCΑCΑΤΟΝ

[...]ΖΩΝ'ЄΞΩΤΟΥΤΟΝЄΙΠЄΙΝΟCΑΦΡΟΝΩ

[...]ΙΓЄΦΙΛΙΝΑΧΑΙΡЄΤΩ·ΤΙΧΑΙΡЄΤΩ

[...]ϢΖЄΤΩΜЄΝΟΥΝΤΟ!.[.]ΤΩCΩΝΓΑΜЄΙΝ

[...]ΑΡΟCΟΥΤΟCΗΔΙΚΗΚΩCΤΗΝΚΟΡΗΝ

[....]ΤΟCΟΥΤΟΥCΚΑΤΑΤ[....]ΠΡΟCЄΡΧЄΤΑΙ

[....]ΟΘЄΡΑΠΩΝЄΞΑΓΡΟΥΔΑΟCΒΡΑΧΥ

Ţ..Ḥ ΜЄΤΑCΤΩΜЄΝΤΙΔ'ΗΜΙΝЄΙΠЄΜΟΙ

ΜЄΛЄΙ · ΚΑΛΟΝΓ'ΑΝЄΙΗΝΗΔΙΑ

ΑΓΡΟΝΓЄΩΡΓЄΙΝЄΥCЄ[.....]ЄΝΑ

ΟΙΜΑΙΦЄΡЄΙΓΑΡΜΥΡΡ[.....]ΚΑΛΟΝ

ΑΝΘΗΤΟCΑΥΤΑΤΑΛΛΑΔΑ[.....]Η

ΑΠЄΔΟΚЄΝΟΡΘΩCΚΑΙΔΙΚΑΙΩCΟΥ[

ΑΛΛ'ΑΥΤΟΤΟΜЄΤΡΟΝΟCΥΡΟCЄΙCЄΝЄΓΚΟΜΩC

ΠΑΝΤΑΟCΑΦЄΡΟΜЄΝΤΑΥΤΑΠΑΝΤ'ЄΙCΤΟΥCΓΑΜΟΥC

ΩΧΑΙΡЄΠΟΛΛΑΜΥΡΡΙΝΗ : ΝΫΚΑΙCΥΓ[

ΟÇΓЄΚΑΘЄΩΡΟΥΝΓЄΝΙΚΗ̣ΚΑΙΚΟCΜΙΑ

ΓΥΝΑΙΤΙΠΡΑΤ'ΤЄΙCΒΟΥΛΟΜΑΙC'ΑΓΑΘΩΝΛΟΓΩΝ

ΜΑΛΛΟΝΔЄΠΡΑΞЄΩΝЄCΟΜЄΝΩΝЄΑΝΟΙΘЄΟΙ

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ΜΥΡΡΙΝΗ. ΦΙΛΙΝΝΑ.

ΜΥΡ. [ἀ]λλ᾽ ὡς πρὸς εὔνουν, ὦ Φίλιννα, τοὺς λόγους
[π]οιουμένη σε πάντα τἀμαυτῆς λέγω
[ἐν] οἷς δ᾽ ἐγὼ νῦν εἰμί.

ΦΙΛ. καὶ νὴ τὼ θεὼ
[ἔγ]ωγ᾽ ἀκούουσ᾽, ὦ τέκνον, μικροῦ δέω
[πρ]ὸς τὴν θύραν ἐλθοῦσα καὶ καλέσασα τὸν
[ἀλα]ζόν᾽ ἔξω τοῦτον εἰπεῖν ὅσα φρονῶ.

ΜΥΡ. [ἔμο]ιγε, Φίλιννα, χαιρέτω.

ΦΙΛ. τί χαιρέτω ;
[οἰμ]ωζέτω μὲν οὖν τοιοῦτος ὢν γαμεῖν,
[ὁ μι]αρὸς οὗτος, ἠδικηκὼς τὴν κόρην.

ΜΥΡ. [λόγους] τοσούτους κατατ[ίθου]· προσέρχεται
[ἡμῖν] ὁ θεράπων ἐξ ἀγροῦ Δᾶος· βραχὺ
τηδὶ μεταστῶμεν.

ΦΙΛ. τί δ᾽ ἡμῖν εἰπέ μοι
⟨τούτου⟩ μέλει ;

ΜΥΡ. καλόν γ᾽ ἂν εἴη νὴ Δία.

ΔΑΟΣ.

ἀγρὸν γεωργεῖν εὐσε[βέστερον οὐδ]ένα
οἶμαι· φέρει γὰρ μυρρ[ίνην κιττὸν] ⟨δάφνην⟩,
⟨. . . . . .⟩ καλόν,
ἄνθη τοσαῦτα· τἄλλα δ᾽ ἄ[ν τις καταβάλ]ῃ,
ἀπέδωκεν ὀρθῶς καὶ δικαίως, οὐ [πλέον
ἀλλ᾽ αὐτὸ τὸ μέτρον. ὁ Σύρος, εἰσένεγχ᾽ ὁμῶς
πάνθ᾽ ὅσ᾽ ἀ⟨να⟩φέρομεν· ταῦτα πάντ᾽ εἰς τοὺς
γάμους.
ὦ χαῖρε πολλά, Μυρρίνη.

ΜΥΡ. ⟨πά⟩νυ καὶ σύγ[ε].

ΔΑ. ὡς γε καθεώρων, γεννικὴ καὶ κοσμία
γύναι, τί πράττεις, βούλομαί σ᾽ ἀγαθῶν λόγων,
μᾶλλον δὲ πράξεων ἐσομένων, ἂν οἱ θεοὶ

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Verso.

ζ

[.]ȩ̣λ̣ω̣cιγ̣ν̣ω̣[.]αικαιφθαcαιπρωτǫ̣[
οκλαιενετοcγαρουτομειρακιον[
[.]ρ̣γ̣αzεταιπρωηνποτ'ενταιcαμ[
cκ[.]π'τωνδιεκοψετοcκελοcχρηc[. . .]π̣α̣ν̣ῡ
ταλλιν'εγω : θαρρειτοπερασ̣α̣'ακουεμου
αποτουγαρελκουcωcτριταιονεγενετο
βουβωνεπηρθητωγεροντιθερματε
επελαβενα ῡτονκαικακωcεcχενπανυ
αλλ'εκκορηθειηccγ̣ῑ'ὸ̣ιαταγαθα
ηκειcαπαγ̣'γελλων : cιωπαγραϊδιον
ενταυθαχρειαcγενομενηcαυτωτινοc
κηδεμ[.]νοcοιμενοικεταικαιβαρβ[. .]οι
εzη̣c'εκεινοcεcτινοιμωzειν̣μ̣[. .]ραν
ε̣λ̣[.]γ̣ǫ̣ναπαντεcοδεcοcῡιοco . . ν̣[
νομιcαcεαυτουπατεραπορ̣θǫ̣ç̣α̣[
ηλειφενεξετριβεναπεν[.]zενφαγειν
προcεφερ[.]π̣αρεμυθειτ'οπανυφαυλοcεχει
α̣[. .]z[.]ντ'ανεcτηc'αυτονεπιμελουμενον
[. .]λοǫ̣τεκν̣[.]ν : νητονδι'ευδηταγ̣ουτωcει
[. . . . .]αβωνγαραυτονενδονκαιcχολην
[. . . .]ω̣ν̣απαλλαγειcδικελληcκαικακων
[. . . . .]τιcεcτιcκληροcογερωντωβιω
[. . . . .]ακιουταπραγ̣ματαενȩ̣κρινειτινα
[. . . . .]ουχιπαντατπαcιναγνοωνῖcωc
[. . . . .]μενουδετουνεανιcκουτ̣[.]α̣ȩ̣
[. . . . .]ηcαδελφηcεμβαλλοντοccουκαι
[. . . . .]μ̣επαθεντικοινονκαιχαριν

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[θ]έλωσι, γεῦ[σ]αι καὶ φθάσαι πρῶτο[ς φράσας.
ὁ Κλεαίνετος γάρ, οὗ τὸ μειράκιον [ἀγρὸν
[ἐ]ργάζεται, πρώην ποτ' ἐν ταῖς ἀμ[πέλοις
σκ[ά]πτων διέκοψε τὸ σκέλος χρησ[τῶς] πάνυ.
ΜΥΡ. τάλαιν' ἐγώ.
ΔΑ. θάρρει, τὸ πέρας δ' ἄκουέ μου·
ἀπὸ τοῦ γὰρ ἕλκους, ὡς τριταῖον ἐγένετο,
βουβὼν ἐπήρθη τῷ γέροντι, θέρμα τε
ἐπέλαβεν αὐτόν, καὶ κακῶς ἔσχεν πάνυ.
ΦΙΛ. ἀλλ' ἐκκορηθείης σύγ', οἷα τἀγαθὰ
ἥκεις ἀπαγγελλων.
ΜΥΡ. σιώπα, γράδιον.
ΔΑ. ἐνταῦθα χρείας γενομένης αὐτῷ τινὸς
κηδεμ[ό]νος, οἱ μὲν οἰκέται καὶ βάρβ[αρ]οι,
ἔζησ' ἐκεῖνος· ἔστιν οἰμώζειν μ[ακ]ράν,
ἔλ[ε]γον ἅπαντες· ὁ δὲ σὸς υἱός, οἷον[εὶ
νομίσας ἑαυτοῦ πατέρ', ἀπορθώσα[ς πάλιν
ἦλειφεν ἐξέτριβεν ἀπέν[ι]ζεν φαγεῖν
προσέφερ[ε] παρεμυθεῖθ' ὃ πάνυ φαύλως ἔχει,
. [. .] ζ[ῶ]ντ' ἀνέστησ' αὐτὸν ἐπιμελούμενος.
ΜΥΡ. [κα]λὸν τέκν[ο]ν.
ΔΑ. νὴ τὸν Δί' εὖ δῆθ' οὑτοσί.
[ὧδ' ἀναλ]αβὼν γὰρ αὐτόν, ἔνδον καὶ σχολὴν
[διάγ]ων ἀπαλλαγεὶς δικέλλης καὶ κακῶν,
[οὕτω] τίς ἐστι σκληρὸς ὁ γέρων τῷ βίῳ,
[τοῦ μειρ]ακίου τὰ πράγματ' ἀνακρίνει.
ΜΥΡ. τίνα;
ΔΑ. [τὰ μὲν] οὐχὶ παντάπασιν ἀγνοῶν ἴσως,
[. . . . . .]μένου δὲ τοῦ νεανίσκου τά τε
[περὶ τ]ῆς ἀδελφῆς ἐμβαλόντος σοῦ ⟨τε⟩ καὶ
[. . . . ., πάθη]μ' ἔπαθέν τι κοινόν, καὶ χάριν

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[. .]CЄΠΙΜЄΛЄΙΑCΩ̣ΝЄΤ'ЄΚΠΑΝΤΟCΛΟΓΟΥ
[. . .]ΝΑΥΤΟΝΑΠΟΔΟΥΝΑΙΜΟΝΩCΤ'ΩΝΚΑΙΓЄΡΩΝ
[.]ΟΥ[.]ЄCΧЄΤΗΝΓΑΡΠΑΙΔ'ΫΠЄCΧ[. .]ΑΙΓΑΜЄΙΝ
[.]ЄΦΑΛΛΑΙΟΝЄCΤΙΤΟΥΤΟΤΟΥΠΑΝΤΟCΛΟΓΟΥ
[.]Ξ̣[.]ΥCΙΝΗΔΗΔЄΥΡ'ΑΠЄΙCΙΝЄΙCΑΓΡΟΝ
[. . .]Ο̣ΥΛΑΒΩΝΠ̣ΑΥCЄCΘ̣[. . . . . .]ΧΟΜЄΝΟΙ
Δ̣ΥCΝΟΥΘЄΤΗΤΩ[.]. Ο . [. . . . . .]
[.]Ą̣Τ̣ΑΥ̣Τ̣[. . .]ΑCΤ̣Ą̣ΙΔ[. . . . . .] . ΪCΩC
ΗZΗΝΟΠ[. .]Μ̣ΗΜ̣Ι[. . . .]Ą̣Τ . . ΔΥCΤΥΧЄΙΝ
Π̣[.]ΛΛΟΥCΤΙCЄΞЄΙΤΟΥCΟΡΩΝΤΑCЄCΤΙΔЄ
[. . . . .]CЄΙCΤΟΤΟΙΟΥΤ'ЄΥΚΤΟΝΗΤ'ЄΡΗΜΙΑ
[. .]ΑΓ'ΓЄΛΙCΑCΘΑΙΠΡ̣[. .]CЄΤΑΥΤ'Є[.]ΟΥΛΟΜΗΝ
[. . .]ΩCΩΠΟΛΛΑΚΑΙCΥΓЄΤΙΠЄΠΟΝΘΑCΤЄΚ$\overline{\text{ΝΟ}}$÷(
[. . . .]ΡΙΠΑΤЄΙCΤΡΙΒΟΥCΑΤΑCΧЄΙΡΑCΤΙΓΑΡ
[. .]ΛΙΝΝΑΠΟΡΟΥΜΑΙΝΥΝΤΙΠΟΙΗCΑΙΜЄΔЄΙ
[. . . .]ΙΤΙΝΟCΗΠΑΙCЄCΤΙΤΟΥΤΩΚΟΥ[.]Ι̣ΛΙ̣ΝΝ̣Ą̣
. . . .

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[τῆ]ς ἐπιμελείας ὡς ἔτ᾽ ἐκ παντὸς λόγου
[δέο]ν αὐτὸν ἀποδοῦναι μόνος τ᾽ ὢν καὶ γέρων
[ν]οῦ[ν] ἔσχε· τὴν γὰρ παῖδ᾽ ὑπέσχ[ητ]αι γαμεῖν.
[κ]εφάλαιόν ἐστι τοῦτο τοῦ παντὸς λόγου,
[ἦ]ξ[ο]υσιν ἤδη δεῦρ᾽, ἄπεισιν εἰς ἀγρὸν
[ὁμ]οῦ λαβών, παύσεσθ[ε . . . . . ε]χόμενοι
δυσνουθετήτῳ [.] . ο . [. . . . . .]
[.] . . α . . [. . .]ασ . . ιδ[. . . . . .] . ἴσως
ἢ ζῆν ὅπ[ου] μὴ μ . [. μετ]ὰ τοῦ δυστυχεῖν
π[ο]λλούς τις ἕξει τοὺς ὁρῶντας· ἔστι δὲ
[σκότο]ς εἰς τὸ τοιοῦτ᾽ εὐκτὸν ἥ τ᾽ ἐρημία.
[εὐ]αγγελίσασθαι πρ[ὸς] σὲ ταῦτ᾽ ἔ[β]ουλόμην·
[ἔρρ]ωσο.

ΜΤΡ. καὶ σύγε πολλά.

ΦΙΛ. τί πέπονθας, τέκνον;

[τί πε]ριπατεῖς τρίβουσα τὰς χεῖρας;

ΜΤΡ. τί γάρ,
[Φί]λιν᾽; ἀποροῦμαι νῦν τί ποιῆσαί με δεῖ·
[οἴμο]ι, τίνος ἡ παῖς ἐστί; τούτῳ κοὐ . . . . .

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APPARATUS CRITICUS

Abbreviations:—N. = Nicole, editio princeps, Geneva 1897. B. = Blass. W. = Weil, *Journal des Savants*, Nov. 1897. W-M. = Wilamowitz-Möllendorf, *Deutsche Litteraturzeitung*, Nov. 6, 1897. R.E. = Robinson Ellis. By. = Bury. Where no reference is given the supplements are those of the present editors.

l. 3. Supplement by N., cf. Bekker, *Aristot. Anecd.* 1380, Cramer, *Anecd. Oxon.* iv. 363, 24. The line occupies a considerably shorter space in the papyrus than those preceding and following it. 6–7. Restored by B. 10. αυτος By. ομοπατρια: second o corr. from α. 11. υπο της N. 12–13. Restored by B. 16. ευσεβως R.E. 17–24. Supplements by N. 25. [εγ]ωγ' B. 26, 27. Supplements by N. 28. [εμο]ιγε: so too R.E. (*Class. Rev.* Dec. 1897). 29. [οιμω]ζετω N. second ω corrected from ο. τοιουτος ων: so too W-M. and W. 30. Supplement by N. 31. [λογους] W. κατατ[ιθου] N. 35–39. Supplements by N., cf. Stob. *Flor.* 72, 5, Schol. *ap.* Aristid. 541, 31 (Dind.). 36 (a). καλον: λ apparently corrected. 39. after εισενεγκ probably mark of elision effaced. 40. α⟨να⟩φερομεν R.E. (*l. c.*). 41. νυ corr. from νη. 43. αγαθων λογων corr. from αγαθοις λογο. 45. γευ[σ]αι B. 47. [ε]ργαζεται B. αμ[πελοις N. 48. χρησ[τως] παυν: so too W-M. and Kaibel, (*ap.* W., note *ad fin.*) cf. Ael. *Ep. Rust.* ii. 56. κηδεμ[ο]νος: so also W. βαρβ[αρ]οι N. 58. οιον[ει B.; the fourth letter could be read as μ. 59. εαυτου: ο corr. from α· παλιν R.E., By. 60. απεν[ι]ζεν N. 62. The first letter could be read as δ, α, or λ. επιμελουμενος corr. N. 63. [κα]λον τεκν[ο]ν N. 64. αναλ]αβων B. 66. [ουτω] B. 67. [του μειρ]ακιου, so too R.E. (*l. c.*). ενεκρινει: the second ε could be read as α, but hardly the first. Two dots after this word may have been effaced. 68. [τα μεν] By. 69. τ̣[α]δ̣ε̣, the doubtful letters could be read π̣[.]α̣ṣ. [τά] τε B. 70. περι τ]ης and ⟨τε⟩ B. 71. παθη]μ' N. 72. [τη]ς N. 73. [δεο]ν N. 74. υπεσ[χητ]αι N. 78. δυσνουθετητω B. 80. Restored by B. The ninth letter could be read as α, the seventeenth as ε. 82–87. Supplements by N. (exc. πρ[ος]). 84. πολλα: transposed by N. on metrical grounds. 86. An apostrophe after [φι]λιννν may have been effaced. 87. The last word of the line is almost effaced; [φ]ιλον . . could be read. Below this there are very faint traces of four letters.

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NOTE

ON THE DRAMATIS PERSONAE

THE first step is to determine as far as possible the number of the characters and their relations to each other. Of several possible theories we give that which seems to us the most satisfactory. We will start with the characters of whose separate existence we think that there is no doubt. There are (1) the young man who speaks the first twenty-one lines; (2) his father, *v.* 9, 10; (3) his half-sister, . . . a, whom he does not wish to marry, *v.* 10–12; (4) the wife of no.(2), the mother or step-mother of no.(1), *v.* 12; (5) Myrrhine, *v.* 22 ff.; (6) Myrrhine's daughter, the κόρη who has been seduced by no.(1), *v.* 30, and whom Cleaenetus wants to marry, *v.* 74; (7) Myrrhine's son, who is ἐν ἀγρῷ with Cleaenetus, *v.* 58 ff.; (8) Philinna, an old woman, the confidante of Myrrhine, *v.* 22 ff.; (9) Cleaenetus, *v.* 46; (10) Davus, the servant of Cleaenetus, *v.* 32; (11) Syrus, servant of no.(2), *v.* 39. Besides these we have (12) the μειρακίσκος of 4; (13) the ἀδελφός of 18, and in the other fragments of the Γεωργός (14) Gorgias, and (15) the Γεωργός himself. Can these last four characters be identified with any of the preceding ones? Considering the number of characters which it is necessary under any circumstances to distinguish, if we can combine any of these four extra ones with any of the preceding twelve, it will be a distinct advantage to do so.

The description of Cleaenetus in 65–6 suits the identification of him with the Γεωργός, and following Nicole and Blass we should identify Gorgias with the father mentioned in 9, 10. Nos. (12) and (13) are the same person

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(cf. 4 ἐν ἀγρῷ with 18 εἰ νῦν ἐξ ἀγροῦ ἐνθάδ' ἐπιδημεῖ); but then comes the difficult question—is this character a new one, or is he identical with the son of Myrrhine? Blass adopts the first alternative, making him a younger brother of the youth who speaks the first twenty-one lines. The objection to this is that the connexion of the younger brother's stay in the country with the circumstances of the elder brother, and the reason why the elder brother hesitated to go into the house before he knew whether the younger was there or not, are wholly obscure. We have also to suppose two unnamed youths who are both ἐν ἀγρῷ, one of them called a μειρακίσκος, the other, mentioned a few lines afterwards, a μειράκιον, but who nevertheless are different persons. It may of course be answered that all these difficulties would be cleared away, if we had more of the play; still, the fragment unquestionably comes from the early scenes, and the information given in lines 1–21 is just of that kind which one would expect to find in the prologue or exposition, and it is improbable that the action has already become very complicated.

Let us now try the other supposition that the μειρακίσκος is identical with the μειράκιον who is the son of Myrrhine. The advantages of this theory are first, that we have only one youth in the country instead of two; secondly, that in place of the mysterious younger brother in the first scene, we have the brother of the seduced girl. That the betrayer should feel a reluctance in meeting him (18, 19), is quite natural, and the remains of the first three lines are quite consistent with a description of a quarrel. If we suppose that he explained in the beginning of his speech—what is probable enough—his *liaison* and the consequent difficulty of his relations with the brother, the fact that τὸν ἀδελφόν means the brother of the girl, not his own brother, need be no difficulty.

A corollary of this view, that the μειρακίσκος and ἀδελφός in 4 and 18 are identical with Myrrhine's son, is that the θύρα in 17 must belong to the house of Myrrhine,

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not to that of the speaker's father, although that too was on the stage, *v.* 26, 39. This theory however has some advantages over the hypothesis that only the house of the father was represented, the corollary of the other view, that the ἀδελφός in 18 is the brother of the speaker. For if the house mentioned in 17 which the speaker hesitated to enter, was that of his father, how could he know all the details concerning his approaching marriage which, as he says, had been arranged during his absence?

TRANSLATION.

[To make our theory of the plot clearer we have ventured to supply some imaginary stage directions.]

Scene: Athens (?), the house of Gorgias on one side of the stage and that of Myrrhine on the other. The son of Gorgias, a young man, comes out of Gorgias' house and goes towards that of Myrrhine. Outside the door he stands hesitating and makes an explanatory speech. After relating his amour with a poor but free-born girl and his consequent difficult relations with her brother he concludes:—

But while the youth was in the country, the event occurred which has ruined me during my absence at Corinth on some business. Returning at evening, I find a marriage in full preparation for me, the statues of the gods being crowned, my father sacrificing within. It is my father who is giving away the bride; for I have a half-sister on his side, who is being brought up by his present wife. How to escape from this terrible plight I don't know. This is how I am placed. I have left the house without telling any one; but if I fled from the marriage, I should wrong dear . . . . . a, for flight would be a sin. I have been a long time hesitating to knock at the door, for I don't know whether the brother has yet come back from the country. I must take every precaution. Well, I will go away and reflect on this problem how I am to escape the marriage. (*Exit.*)

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Enter from Myrrhine's house Myrrhine, the mother of the seduced girl, and Philinna, an old woman.

Myr. It is because I think you a kindly hearer of my story, Philinna, that I tell you all my trouble and my present plight.

Phil. Yes, my dear; and by Core and Demeter, as I listen, I can hardly restrain myself from going to the door and calling that impostor out to tell him my opinion of him.

Myr. A truce to him, Philinna, for me.

Phil. A truce to him? A plague on him, say I. Marrying, indeed, a scoundrel like that, after doing the girl a wrong!

Myr. Moderate your language. Here comes the servant Davus from the country. Let us step this way for a moment.

Phil. Why, what does he matter to us?

Myr. It would really be best.

Enter Davus, the servant of Cleaenetus, from the country.

Dav. No one tills a more righteous land than ours, I trow. See, it yields of its own accord myrtle, ivy, laurel . . . all these flowers, and if you sow anything else, it gives a just and fair return, not in excess, but measure for measure. (*Turning to the house of Gorgias.*) Here, Syrus, take into the house all this load I am carrying. It is all for the wedding. Good day, Myrrhine!

Myr. Good day!

Dav. As I saw, honourable and respected lady, how you stand, I want to give you a taste of some good news—or rather some approaching good fortune if the gods will—and to be the first bearer of it. Cleaenetus, on whose estate your boy is working, while digging in the vineyard the other day, made a fine big gash in his leg.

Myr. Oh dear!

Dav. Courage, and hear me out. When the old man's wound was three days old a tumour broke out, he had an attack of fever, and was very ill indeed.

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Phil. Oh, confound you! Is that the good news you have come to tell us?

Myr. Hush, mother!

Dav. Then when he needed a friend's care, the servants and slaves cried with one accord, 'It is all over with him. We can do nothing but raise a long lament.' But your son, as though he thought Cleaenetus was his own father, lifted him up, anointed him, rubbed him, washed his wound, brought him food, comforted him about the serious character of the case, indeed he has restored him to life by his devotion.

Myr. Brave boy!

Dav. And, by Zeus, well done Cleaenetus! Having thus recovered, while he kept quiet at home and rested from the spade and his hardships (so severe is the old man's way of life), he inquired into the youth's affairs.

Myr. Which?

Dav. He was not perhaps altogether unacquainted with some of the facts, and as the young man [sat beside him] and put in a word about his sister and you and . . . , Cleaenetus was seized by a natural impulse, and in his loneliness and old age, determined to show his gratitude for the boy's devotion, as on every account he was bound to do—in fact he has promised to marry the girl. That is the sum of the whole story. They will be here directly. Cleaenetus will go off to the country taking her with him, your [troubles] will be at an end . . . [nothing better] than to live where one will not have many spectators of one's misfortune. In such a case obscurity and solitude are a blessing. This is the good news which I wished to bring you. Now, farewell!

Myr. Farewell! (*Exit Davus.*)

Phil. What is the matter, my dear? Why do you walk up and down wringing your hands?

Myr. Why, Philinna? I don't know now what to do. Alas, who is to have the girl? Cleaenetus . .

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NOTES

For the pagination at the top of either side of the leaf cf. a similar leaf from Oxyrhynchus (No. II in our forthcoming volume) containing the beginning of St. Matthew's Gospel, and numbered *a* on one side and *β* on the other. If the preceding five pages were occupied with the Γεωργός, and if, as seems fairly certain, ll. 1–21 of this page form the conclusion of the 'expositio,' this first scene must have consisted, even supposing that page 1 contained only the title and dramatis personae, of close upon 200 lines. Such a proportion certainly appears somewhat excessive, though, as W. remarks, some sort of parallel may be found in Terence. That the 'expositio' of the Γεωργός was spoken by a young man must surely be the meaning of Quintilian, *Inst. Or.* xi. 3, 91 *Cum mihi comoedi quoque pessime facere videantur, qui, etiamsi iuvenem agant, cum tamen in expositione aut senis sermo, ut in Hydriae prologo, aut mulieris, ut in Georgo, incidit, tremula vel effeminata voce pronuntiant.*

l. 3. By. suggests ⟨ὀπωστιοῦν⟩.

4. ὁ μειρακίσκος: on the relationships of the persons mentioned see p. 17.

5. τὸ συμβεβηκός: i. e. the projected marriage.

11. There must be some considerable corruption here, since it is impossible to get two feet into the lacuna; τρεφομενης also is clearly wrong. B. and By. suggest [ὑπὸ τῆς] ⟨πατρός⟩, but the repetition of πατήρ is harsh.

12. Some adjective, e. g. ἥλιξ, seems to be required.

13. ἁπλῆν (ὁδον), which was read by N. and W., contradicts δυσφεύκτῳ. An alternative to the translation given would be gained by supplying φυγήν after ἔχω.

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15. [ἐγκατα]λιπών (W., B.) is too long for the lacuna.

16. [. . .]αν. It is difficult to find a name which will suit both the size of the lacuna and the metre. Here too there has probably been some corruption.

17. τὴν θύραν: the door of the house of Myrrhine, cf. pp. 18, 19. In line 26 the θύρα is that of the house of Gorgias.

27. ἀλαζόνα: i. e. the speaker of the opening monologue, the son of Gorgias.

28. ἔμο]ιγε: μὴ σ]ύγε (W., B.) would certainly be preferable on metrical grounds; but the letter before γ does not seem to be υ.

30. ἠδικηκώς: cf. the fragment of the Γεωργός *ap.* Stob. *Flor.* 105, 28 (quoted on p. 25).

τὴν κόρην: the daughter of Myrrhine.

35–39. Stobaeus, *Flor.* 67, 6 cites the following passage from the Γεωργός:—

> ἀγρὸν εὐσεβέστερον γεωργεῖν οὐδένα
> οἶμαι· φέρει γὰρ ὅσα θεοῖς ἄνθη καλά,
> κιττόν, δάφνην· κριθὰς δ' ἐὰν σπείρω, πάνυ
> δίκαιος ὢν ἀπέδωχ' ὅσας ἂν καταβάλω.

Whatever the origin of the discrepancies between this quotation and the papyrus, N. seems to be right in inferring on the strength of the passage in Stobaeus the loss between 36 and 37 of a line ending with the word καλόν (or καλά), the copyist having mistakenly written after κιττόν, instead of the final word of 36, the final word of the line originally following. As the lines stand the epithet καλόν is frigid; and the mention of μυρρίνη and κιττός alone does not justify ἄνθη τοσαῦτα.

Quintilian, *Inst. Or.* xii. 10, 25, refers this ironical eulogy to the soil of Attica. Hence W. suggests that οὐδένας should be read in 35.

51. βουβὼν . . . αὐτόν: quoted from the Γεωργός in *Etym. Magn.* p. 206, 57; cf. Suidas, *s. v.* βουβών, Zonar. *Lex.* p. 1030.

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53. *ἐκκορηθείης*: cf. Schol. *ad* Aristoph. *Pac.* 59: *Μεναν-δρός φησι πολλάκις· ἐκκορηθείης σύγε.* (N.)

54. *σιώπα*: N. and W. assign this remark to Davus. But (1) *γράδιον* (as W. remarks) would be very disrespectful from a servant to a free woman, and there is no hint in the conversation of Myrrhine and Philinna that they were not social equals; (2) it is possible that the *paragraphus* is in the papyrus the mark of a change of speakers at the beginning of a line; cf. Introd. p. 6.

58. R. E. would read *ὡς ἂν* [*οὖν*.

61. *παρεμυθεῖθ' κ. τ. λ.*: in our translation we have followed W. Blass would correct the reading of the papyrus *παρεμυθειτ' ο* to *παρεμυθεῖτο·* (compare the wrong division in the papyrus of *μ'εδει* in 19). The sense would then be 'he (Cleaenetus) is pretty well now.' W-M. suggests *παρεμυθεῖθ', ὅταν φαύλως ἔχῃ*. No interpretation which has yet been suggested is satisfactory.

62. By. suggests δ[ὶς] ζ[ῶ]ντ', supposing a reference to a previous case of *ἐπιμέλεια*.

63. Another view (N., W.) of this overloaded line is that it is the result of a conflation similar to that in 36.

64. *ἀναλ]αβὼν γὰρ αὐτόν* seems preferable to (e. g.) [*συμ-παραλ]αβὼν γὰρ αὐτὸν* (= *τὸν νεανίσκον*), both on account of the size of the lacuna and the fact that in 62 *αὐτόν* meant Cleaenetus.

65. [*διάγ*]*ων*: *ἄγων* or *ἔχων* would be expected, but a longer word is required.

69. B. suggests [*παρη*]*μένου*, but this hardly fills the lacuna. By. proposes [*ἐπιμελο*]*μένου*.

84. The sign after *τεκνο*(*ν*) may possibly refer to the dislocation of the metre in this line.

87. [*οἴμο*]*ι*: or perhaps [*ἐπε*]*ί* (W-M.).

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We append the other known fragments of the Γεωργός:—

(1) Orion, *Anthol.* 1, 19 (p. 97).

εἰμὶ μὲν ἄγροικος, καὐτὸς οὐκ ἄλλως ἐρῶ,
καὶ τῶν κατ' ἄστυ πραγμάτων οὐ παντελῶς
ἔμπειρος· ὁ δὲ χρόνος τί μ' εἰδέναι ποιεῖ
πλέον.

(2) Stobaeus, *Flor.* 105, 28.

ὁ δ' ἠδικηκὼς ὅστις ἔσθ' οὗτός ποτε
τὴν ὑμετέραν πενίαν κακοδαίμων ἔσθ' ὅτι
τοῦτ' ἠδίκηκεν οὗ τυχὸν μεταλήψεται·
εἰ καὶ σφόδρ' εὐπορεῖ γάρ, ἀβεβαίως τρυφᾷ·
τὸ τῆς τύχης γὰρ ῥεῦμα μεταπίπτει ταχύ.

(3) Stobaeus, *Flor.* 95, 5.

εὐκαταφρόνητόν ἐστι, Γοργία, πένης,
κἂν πάνυ λέγῃ δίκαια· τούτου γὰρ λέγειν
ἕνεκα μόνου νομίζεθ' οὗτος τοῦ λαβεῖν,
καὶ συκοφάντης εὐθὺς ὁ τὸ τριβώνιον
ἔχων καλεῖται, κἂν ἀδικούμενος τύχῃ.

(4) Orion, *Anthol.* p. 95: cf. Stob. *Flor.* 5, 1.

οὗτος κράτιστός ἐστ' ἀνήρ, ὦ Γοργία,
ὅστις ἀδικεῖσθαι πλεῖστ' ἐπίσταθ' ἐγκρατῶς.
τὸ δ' ὀξύθυμον τοῦτο καὶ λίαν πικρὸν
δεῖγμ' ἐστὶν εὐθὺς πᾶσι μικροψυχίας.

(5) Schol. *Hermog.* ii. 404.

ἐμβεβρόντησαι; γελοῖον, ὃς κόρης ἐλευθέρας
εἰς ἔρωθ' ἥκων σιωπᾷς, καὶ μάτην ποιουμένους
περιορᾷς γάμους σεαυτῷ.

If it is worth while hazarding conjectures about the context of these passages, the first extract may be the

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introduction of the first speech made by the Γεωργός himself, i. e., as we think, by Cleaenetus. The second was perhaps addressed to Myrrhine by Gorgias in ignorance that the betrayer was his own son. The third and fourth are expostulations addressed to Gorgias by some one who wished to reconcile him to the marriage of his son with the poor girl in place of the ὁμοπατρία. Possibly Cleaenetus is again the speaker.

The fifth is probably addressed to the son of Gorgias; but there are not enough materials for constructing the *dénoûment*, though we may hope that the son of Gorgias was ultimately successful in marrying the girl of his choice and that the ὁμοπατρία found consolation with the Γεωργός.

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